THE NATIONAL HERITAGE FELLOWSHIPS 1996

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THE NATIONAL ENDOWMENT FOR THE ARTS

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Harvest time is the appropriate season for celebrating the National Heritage Fellowships, for when we count our true blessings and bounty, we must surely count the achievements of the men and women who create new works out of old traditions. The folk and traditional artists whom we honor with these awards deserve our thanksgiving.

The celebrations associated with the National Heritage Fellowships are like a holiday for the folks who work at the National Endowment for the Arts and for the Washington community that is fortunate enough to attend the annual concert. We look forward to the renewal of our spirits from the quality of work and the quality of spirit of these master artists. They amaze us with their skills, touch us with their love of craft, and inspire us with their devotion to the old ways and traditions of many different ancestors.

Part of what makes me proud to be a citizen of this nation is the fact that our people have come together from so many different places and have brought with them the art, traditions and customs of their heritage. These are the gifts at the table for all to enjoy, and it is a feast replenished by those who remember and preserve what is good, what is profound, what is universal in the traditional arts.

I thank all those who worked so hard to make this year's celebration possible, especially the 1996 National Heritage Fellows.

Jane Alexander
Chairman
National Endowment for the Arts

This marks the 15th year of the National Heritage Fellowship program. Since its inception, nearly 200 of these awards have been bestowed by the National Endowment for the Arts upon extraordinary traditional artists from 49 states, three American territories, and the District of Columbia. These artists represent vastly diverse traditions of artistry — sometimes called "folk", other times, "traditional" — that are anchored in and expressive of shared ways of life — ethnic heritage, religion, occupation, and other realms of human belief and endeavor that bond us together culturally.

The purpose of the "Heritage Awards", as they are often called, is two-fold: to recognize outstanding practitioners who represent the highest standards of artistic excellence and accomplishment within their tradition; and to bring to the broadest public attention the seemingly limitless panoply of American folk artistry. By definition, individual traditional artists are part of a stream of artistic expression much greater than any one person, and in recognizing each of them, we also aim to honor the traditions they have cared for so deeply. Thus when we applaud the Fellows, we affirm the strength and breath-taking range of beauty that flows from our nation's diversity.

Many have likened the National Heritage Fellowship program to the Japanese "National Living Treasures." Indeed, the Japanese program was a conceptual springboard that helped launch its American counterpart in 1982. The idea of honoring singular American folk artists for their contributions to our national cultural mosaic, however, can be more properly attributed to the family heritage, vision, and determination of a single person — Bess Lomax Hawes. The daughter of pioneering American folklorist John Lomax, sister of Alan Lomax, and mother and aunt of several other folk cultural advocates, she held an abiding concern for the "real people" who comprise a tradition. In the award program she created, the first step in the process — much in the spirit of the giving nature of the National Heritage Fellows themselves — is an act of giving. Fellow citizens nominate folk and traditional artists who are deserving of national recognition and who meet the three criteria: artistic excellence, authenticity, and significance within their tradition. These nominations are judged annually by the National Heritage Fellowship advisory panel and reviewed both by the National Council on the Arts and by the Chairperson of the National Endowment for the Arts.

You, too, are part of this annual honoring ritual. Please join us in celebrating this grand assemblage of American artists — the 1996 National Heritage Fellows!

Dan Sheehy
Director
Folk & Traditional Arts
National Endowment for the Arts

MASTER OF CEREMONIES

ALEX CHADWICK

Alex Chadwick is a veteran National Public Radio reporter, producer, and program host who now reports regularly for NPR's weekday morning news magazine, *Morning Edition*. He began at NPR as host and producer of the morning news service, and then became a part of the development team for *Morning Edition*, now the most widely heard program on public radio. Alex briefly produced *All Things Considered* before taking a position as a writer and field producer for news and documentaries at San Francisco's KRON-TV in 1981. He returned to NPR in 1982, becoming producer and host of *Weekend All Things Considered*, as well as guest host of *All Things Considered*, *Morning Edition*, and *Weekend Edition*. Alex is known for his personal style as an essayist who uses audio techniques to enhance and enlarge storytelling. In addition to his regular reporting duties, Chadwick trains the NPR staff in writing, and, from time to time, writes television documentaries.

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OBO ADDY

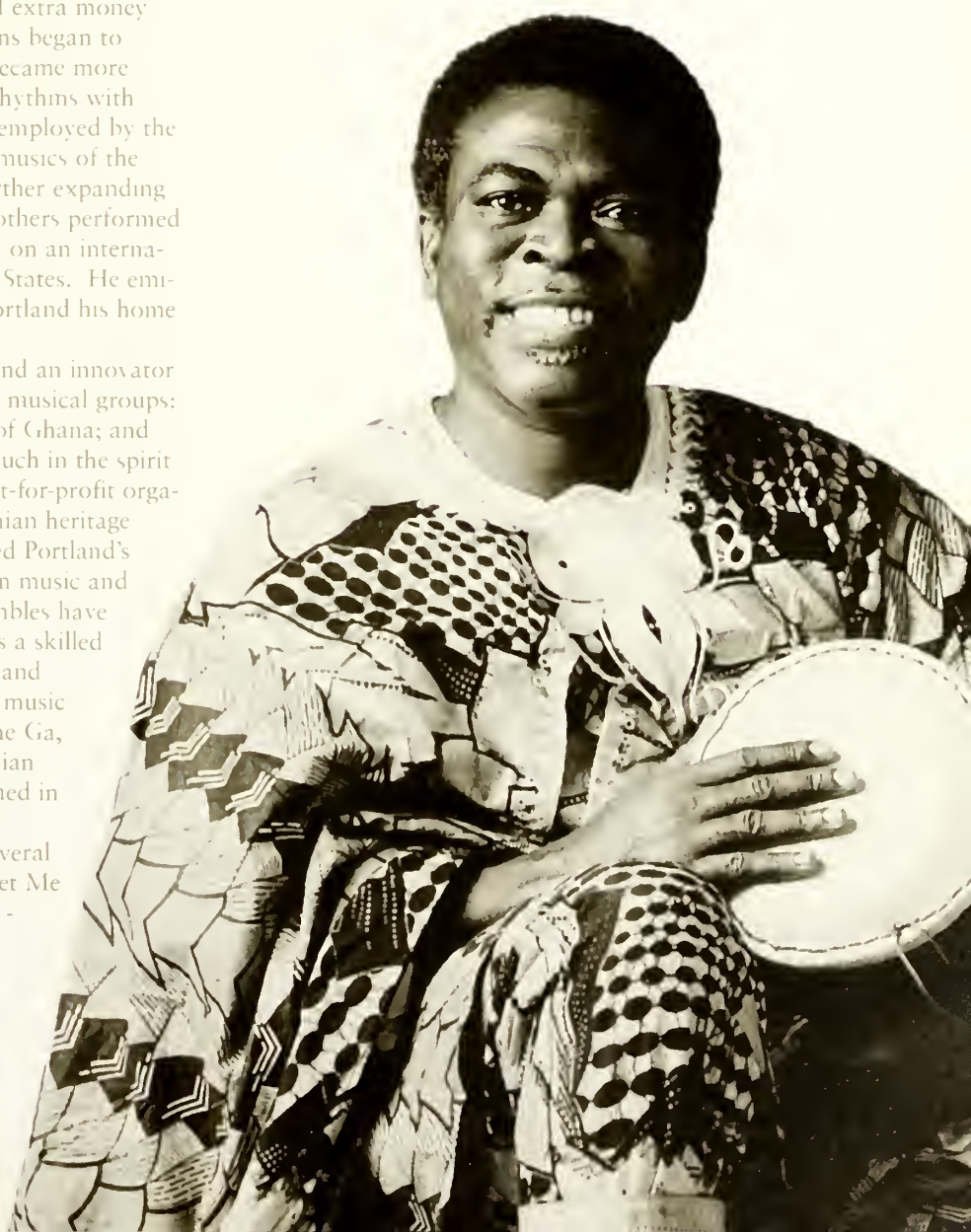
GHANAIAN-AMERICAN DRUMMER

Partly as a result of the growing interest in "world music" over the past several decades, partly as a cause of it, the United States has increasingly become home to many of the world's premier tradition-based musicians. This is clearly the case with African music, as master musicians from Ghana, Nigeria, Senegal, South Africa and other sub-Saharan countries have come to the U.S. to perform, to teach, and to put down new roots. Many African music and dance ensembles have emerged in all parts of the nation, each with an African traditionalist at its core. One of the most active, influential, devoted, innovative and deeply traditional of these masters is Obo Addy of Portland, Oregon.

Obo Addy was born into the vortex of his tribe's traditional life, the son of a *Wonche* medicine man in the *Ga* culture of southern Ghana in West Africa. Music was required to accompany the healing rituals, and Obo's mother and sisters sang while his brothers drummed. Obo was expected to learn to drum at a very early age, and when he was six, he was designated a "master drummer," meaning that he had learned all the parts, could improvise, and could lead the ensemble. Surrounded by his enormous family and thoroughly immersed in the musical traditions of his people, Addy embodied the skills and deep values of Ga music as few could.

His musical inclinations as a teenager, though, drove him to take up other forms of music as well. Ghana was under British colonial rule at the time, and international popular music of the post- World War II era flourished in Addy's cosmopolitan home town (and Ghana's capital) of Accra. He earned extra money drumming in pop music groups, but as Ghanaians began to assert themselves culturally and politically, he became more attracted to Highlife, the new blend of African rhythms with European instrumentation. In 1969, Addy was employed by the Arts Council of Ghana to learn and to perform musics of the various cultures found in Ghanaian territory, further expanding his repertoire and skills. In 1972, he and his brothers performed at the Olympic Games in Munich and embarked on an international tour of Europe, Australia, and the United States. He emigrated to the United States in 1978 and made Portland his home the following year.

Addy's background as both a traditionalist and an innovator is always present in his work. He maintains two musical groups: Okropong, dedicated to traditional tribal music of Ghana; and Kukrudu, playing in an original musical idiom much in the spirit of African Highlife music. He established the not-for-profit organization Homowo as a means to share his Ghanaian heritage with as wide an audience as possible. He founded Portland's annual Homowo (harvest time) festival of African music and culture that attracts thousands and his two ensembles have toured nationally. Addy is also widely known as a skilled teacher and has conducted numerous residencies and workshops. His programs typically feature both music that is embedded in the social and ritual life of the Ga, Ewe, Ashanti, Fanti, Dagomba, and other Ghanaian tribal peoples, and original compositions performed in a contemporary style. Obo Addy has worked in Portland's artist-in-schools program and made several recordings, including two recent ones entitled "Let Me Play My Drums" with Kukrudu and "Okropong - Traditional Music of Ghana".



BETTY PISIO CHRISTENSON

UKRAINIAN-AMERICAN PYSANKY

In many cultures around the world, the egg is an object of special meaning and attention. In pre-Christian Europe, the egg signified fertility and rebirth and symbolized the coming of spring. In accepting Christianity, the Ukrainian people reinterpreted the egg's symbolism as a reminder of the resurrection of Christ and the promise of eternal life. Thus charged with the most potent of Christian beliefs, the egg became an object of artistic expression and a vehicle for an entire vocabulary of spiritual symbolism. Many Americans, particularly those of Eastern European origin, have taken up their ancestral egg-decorating traditions. Few, however, have mastered its techniques and symbolism and shared its beauty as widely as Betty Pisio Christenson of Suring, Wisconsin.

One of nine children of Ukrainian immigrants from the Carpathian Mountain region near the Black Sea, Mrs. Christenson was born in 1931 and raised on the northern Wisconsin farm near Suring that her parents homesteaded. At Easter time, her mother worked long into the night making *krizanki* (single-colored decorated eggs) with dyes from bark, onion skins, beets, and other natural materials. Her mother taught her the techniques of making krizanki and the special meaning of eggs in Ukrainian tradition. In 1974, Betty Christenson began making the much more elaborate *pysanky*. "Pysanky" derives from the verb *pysta*, "to write." "That is exactly what you're doing—writing a story on an egg," says Mrs. Christenson. To do so, she uses commercial dyes that yield the strong colors preferred by the people of her parents' native region. "Each area has its own patterns and colors, as in their traditional dress." With a small "writing" tool called *kristka*, she applies hot beeswax, then applies a dye in a wax-resistant technique. This is repeated as many times as necessary to produce the number of colors desired. Then comes her favorite part of the process—removing the wax by holding the egg over a candle flame and watching the bright colors come out. She spends 7 to 15 hours on each egg.

A rich store of meaning-laden designs and colors adorn her work, and it takes a certain amount of knowledge to "read" one of her eggs. Red, for example, means passion or charity; green—spring, nature, or rebirth; yellow—the moon and stars, or wisdom; black—death; and so forth. Typical designs are: a division into 40 triangles, signifying the 40 days of Lent; a line encircling the egg, offering the hope of eternity; a netted triangle representing the Trinity and Christ's fishing for men; deer and other animals meaning prosperity; and many others. "Old people actually put a story on the egg," she adds. Some of Mrs. Christenson's favorite motifs are the geometrical patterns taught to her by her mother.

Betty Christenson has passed on her talents to all six of her children, and she has taught scores of others through community workshops at the University of Wisconsin—Manitowoc, the John Kohler Arts Center in Sheboygan, the Appleton Gallery of Arts, and elsewhere. Her work has been exhibited throughout the state and was featured in the major exhibition "From Hardanger to Harleys: A Survey of Wisconsin Folk Art." She was invited to exhibit two acrylic-painted, wooden versions of her eggs at the White House. The deeper meaning of her work is as important as its physical beauty: "As long as pysanky are in the Ukrainian homes," she believes, "there will be happiness and goodness there throughout the year."

PAUL DAHLIN

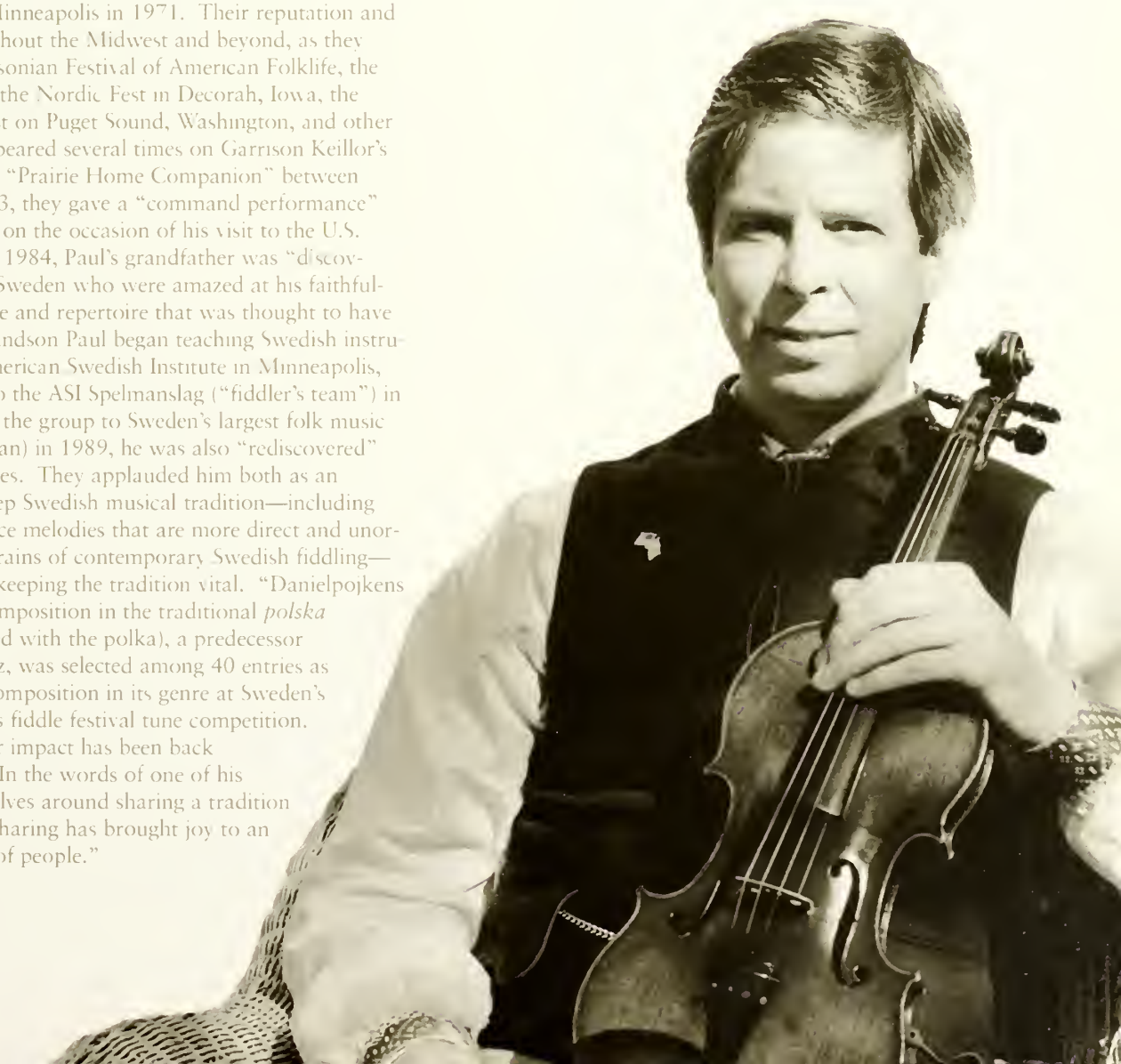
SWEDISH-AMERICAN FIDDLER

Paul Dahlin — fiddler, violin repairman, composer, festival organizer, and cultural spokesman— is the American "taproot" to one of Sweden's most venerable and widely admired regional musics, that of the province of Dalarna. Even fiddle devotees in Sweden look to him as the principal repository of a treasured old repertoire and performing style that has virtually been forgotten in their own homeland. While his music is archetypically Swedish, the story of his cultural inheritance and special artistic motivation is quite American.

Paul Dahlin's grandfather, Ivares Edvin Jonsson (changed to Edwin Johnson upon his arrival in the U.S.), left his native Rojerasen in Dalarna province in 1924 at the age of 19. When he left, his mother would not let him take his treasured fiddle with him. "You are going to America to work, not to play," she told him. Several years later, he was reunited with his beloved instrument and spent much of the rest of his life in Minnesota passing on his fiddling and fiddle making traditions to his children Bruce and Nancy (Paul's mother) and his grandson Paul. Paul took up the fiddle in 1963 at the age of 9, and by the age of 17, he was performing regularly with his elders at Swedish-American events. As he mastered the idiom, Paul eventually moved into the lead melody role, with his grandfather "seconding" a harmony part and his uncle Bruce improvising chordal accompaniments on their fiddles.

The three-generation Johnson and Dahlin trio named themselves the American Swedish Spelmans ("folk instrumentalist") Trio and made their first major public debut at the Snoose Boulevard Festival in Minneapolis in 1971. Their reputation and influence spread throughout the Midwest and beyond, as they performed at the Smithsonian Festival of American Folklife, the National Folk Festival, the Nordic Fest in Decorah, Iowa, the Skandia Midsommarfest on Puget Sound, Washington, and other major events. They appeared several times on Garrison Keillor's national radio program "Prairie Home Companion" between 1975-1980, and in 1983, they gave a "command performance" for the King of Sweden on the occasion of his visit to the U.S.

Before his death in 1984, Paul's grandfather was "discovered" by fiddlers from Sweden who were amazed at his faithfulness to the regional style and repertoire that was thought to have disappeared. When grandson Paul began teaching Swedish instrumental music at the American Swedish Institute in Minneapolis, developing his class into the ASI Spelmanslag ("fiddler's team") in 1985, and then touring the group to Sweden's largest folk music festival (Musick vid Siljan) in 1989, he was also "rediscovered" by his Swedish colleagues. They applauded him both as an important keeper of deep Swedish musical tradition—including wedding tunes and dance melodies that are more direct and unornamented than some strains of contemporary Swedish fiddling—and as a creative force keeping the tradition vital. "Danielpojkens Polska," his original composition in the traditional *polska* form (not to be confused with the polka), a predecessor of the triple-meter waltz, was selected among 40 entries as the most outstanding composition in its genre at Sweden's Dalarnas Hemygdsrings fiddle festival tune competition. But Paul Dahlin's major impact has been back home in the Midwest. In the words of one of his admirers, "His life revolves around sharing a tradition he grew up with. His sharing has brought joy to an immeasurable number of people."



JUAN GUTIÉRREZ

PUERTO RICAN DRUMMER

The Caribbean has been a cultural cauldron for over five centuries. Here dozens of cultures from around the world have clashed, bonded, and given birth to new languages, lifeways, and forms of artistic expression. These forms reflect the legacies of the early Carib and Arawak inhabitants, colonial cultures from virtually every western European country and a multiplicity of African tribal traditions, as well as those of more recent Asian immigrants. In Puerto Rico, the *bomba* and the *plena* are two of the most important of these "old" yet "new" musical/choreographic creations. Today, both are major icons of distinctly Puerto Rican identity and are important touchstones for Puerto Ricans everywhere. In New York City and much of the Northeast, Juan Gutiérrez has been the major caretaker of the bomba and plena and a tireless advocate of traditional Puerto Rican values and identity.

Juan Gutiérrez was born in Santurce, Puerto Rico in 1951. As a young boy, he was drawn to the Afro-Puerto Rican percussion music that surrounded him. His father bought him a set of *timbales* when he was seven, and he later went on to study Caribbean percussion in the Escuela Libre de Música. He was first attracted to the plena, a form which emerged from the dynamic mix of increasingly urban coastal city life, especially around the city of Ponce in the last decades of the 19th century. Based on the interlocking rhythms of three or more *panderetas* (round frame drums, like tambourines without the jingles), the simple plena song form alternates a group refrain with solo quatrains, often improvised or composed on topics of current interest. In the 1950s, the plena had already expanded beyond its community roots to become a popular form of Puerto Rican urban dance music. Juan learned to play the plena, but as he started his career as a professional percussionist, he performed many other musics as well. After moving to New York City to continue his studies, he felt a need to return to his Puerto Rican musical roots. He took up plena under the guidance of the legendary *plenero* (plena musician) Marcial Reyes Arvelo, who introduced him to other master pleneros residing in New York.

Juan saw bomba as an even deeper roots form, and sought out elders who could teach him. The bomba emerged during 17th and 18th-century plantation life and exhibits many of the characteristics of West African drum ensembles — interlocking drum patterns overlaid by a lead drum that "converses" with improvised solo dancing; a declamatory vocal style; particular rhythmic patterns; and its sometimes spiritual overtones.

His enormous respect for the senior musicians and his love of Puerto Rican musical tradition marked his life course. As his involvement with the music grew, so did his vision of what could be done through music for the benefit of his community. Eventually, he decided to devote himself entirely to his passion — Afro-Puerto Rican music and culture. In 1983, he and Reyes formed the ensemble Los Pleneros de la 21 (The Pleneros of Bus Stop 21), named after a neighborhood in Santurce famed for its pleneros.

The Pleneros de la 21 soon became one of the most celebrated of New York's traditional music ensembles. Under Juan's guidance and coordination, they have performed regularly in urban public schools for over a decade. Juan, always an articulate spokesman for the value of cultural traditions, also sees his music as a valuable cross-cultural experience as well: "When I demonstrate bomba and plena music in the schools I ask the students to reach out and take our traditions in." Los Pleneros de la 21 have performed throughout the U.S. — Carnegie Hall, Wolf Trap, and the Smithsonian Institution — in Puerto Rico, and in Russia. The group has been the role model for other plena ensembles and has made Juan's vision a reality—the recognition, celebration, and practice of Afro-Puerto Rican music and dance.

SOLOMON & RICHARD HO'OPI'I

HAWAIIAN SINGERS

Native Hawaiians have long placed the human voice at the center of their musical life. In ancient pre-European times, *mele* chant that recounted history, mythologies, and genealogies was highly esteemed. Nineteenth-century Christian missionaries found that hymn singing was a popular vehicle for their message, and Hawaiians flocked to the new Christian singing schools to learn Western scales, harmonies, and singing techniques. Absorbing American and European folk melodies, Hawaiians created a new genre of secular song based largely on those models, but one that reflected their own lifestyle and blended Hawaiian and Western vocal techniques. A distinctive feature of many Hawaiian songs is the cultivation of the high falsetto singing, called *leo ki'eki'e* in Hawaiian, especially among men. Two of the most accomplished leo ki'eki'e singers are Richard and Solomon Ho'opi'i.

The anthology Musics of Hawaii produced by the State Foundation of Culture profiles the Ho'opi'i brothers: "Richard and Solomon Ho'opi'i were born and raised in the rural village of Kahakuloa on the island of Maui, a community known for its beautiful taro fields, traditional Hawaiian lifestyle, and love of music. Their father, Frank Ho'opi'i, was a schoolteacher in Kahakuloa who stressed discipline and church values with his children. Raised in a large family, Richard and Solomon were introduced to music at an early age, listening to family members and friends at home and singing in the Kahakuloa church choir. In the 1970s, Richard and Solomon formed their own duo, the Ho'opi'i Brothers, and started performing for private parties, hula festivals, and informally for family and friends. Their reputation has grown and spread throughout the islands. To date, the Ho'opi'i Brothers have recorded at least five albums . . . [and] they have been featured in films and video documentaries on Hawaiian music . . ." They also have performed at the Smithsonian Festival of American Folklife and the Hawaiian State Folklife Festival.

The Ho'opi'i Brothers's music is marked by its open, robust style of falsetto singing that includes all the ornaments (*i'i*), register breaks (*ha'iha'i*), and changes in timbre (*alala*, *he'u*) carried over from ancient chant and expected in the *himeni* (harmonic) style of leo ki'eki'e. They typically accompany themselves with the *'ukulele*. Along with their extraordinary musicianship, they are also respected as representatives of the strongly Hawaiian rural, agrarian lifestyle. In the words of Dr. Ricardo Trimillos of the University of Hawaii: "They live their Hawaiianness unself-consciously and deeply. No one, stranger or friend, can state the reason for their visit until they have been offered something to eat. Before every performance they say a prayer to bless their singing. . . . They acknowledge that their gift of singing comes from God, that their style of singing comes from their years of church worship, and that their intent is to give back to their community . . . Their embodiment of Hawaiian artistry and a Hawaiian lifestyle impervious to the pressures of commercialism and materialism is a life accomplishment to be celebrated and honored." Former National Heritage Fellow Clyde Halema'uma'u Sproat adds: "Their voices, friendly smiles, and sincere loving hearts have done so much for the perpetuation and preservation of the art of Hawaiian falsetto style of singing. Their style and manner of singing are deeply rooted in their lives and it shows, no matter where they go or what they do."

WILL KEYS

APPALACHIAN BANJO PLAYER

Over two centuries ago African slaves brought the banjo, with its distinctive drone string, to the American continent. Early Europeans were fascinated by the instrument, as Africans were by the fiddle, and the marriage of these two instruments in the Colonial-era Virginia Tidewater produced the first truly American music. In the hands of white minstrel musicians, during the mid-19th century, the 5-string banjo led America's first popular music craze. The banjo, once popular throughout the country, has particularly deep roots in the upland South, where styles are many and varied. In traditional-style Anglo-American banjo playing, sharp distinctions are drawn between several bedrock styles of performance, generally described by the use of the strumming hand—two-finger, three-finger, clawhammer, and so forth. According to Tennessee Banjo Institute director Bobby Fulcher, veteran performer Will Keys of Gray, Tennessee "has no peer in the deeply traditional two-finger style."

Born in the Blackley Creek area of Washington County in East Tennessee in 1923, Will was the tenth of 11 children. He likes to say that as a child, it took him a while to realize that the world included people who weren't Keys. His family was rich in music-making. His mother knew a repertoire of old songs, his sisters played piano, and his brothers Jay and Howard played the guitar and sang. It was Jay who started Will on the banjo when he was eight. Will still remembers his brother restringing an old family banjo with wire from a screen door. Jay started him off in two-finger style, playing melodies on the guitar and having Will repeat them on the banjo. In his early years, Will, Jay, and Howard played together at weekend jam sessions, usually in someone's house or store, where Will got to know many of the region's leading banjo players, most of them using two-finger style. Over his half-century of banjo playing, Will tried other styles of playing—three-finger in particular—but he eventually returned to playing the way he originally learned. "I realized I was doing the same thing with three fingers that I had been doing all my life with the two fingers."

After serving in W.W.II, Will Keys returned home and continued to play banjo in the Tri-Cities area of Tennessee and Virginia. He played in the Home Folks, for many years the "house band" at Janette Carter's Carter Family Fold. In 1978, he won the old-time banjo contest at the prestigious Galax Fiddler's Convention, and at the Fiddlers' Grove contest in Union Grove, North Carolina in 1984, 1985, and 1990. In 1982, he played at the World's Fair in Knoxville. He was selected as one of six banjo players to be featured on the "Masters of the Banjo" tours sponsored by the National Council for the Traditional Arts in 1993 and 1994.

Will Keys is a "creative traditionalist," a generous mentor, and a beloved role model. According to Bobby Fulcher, "He plays a two-finger style that is beautifully sympathetic beside a fiddle, or magnificent solo. But no one can duplicate his style . . . His right thumb and forefinger manage tricks that have given his melody lines a mystery that other banjoists have never solved. . . . The most compelling aspect of his music, though, is the creative instinct he possesses. Will always discovers a different emphasis for a traditional melody . . . The music from his banjo is so beautifully and creatively made, yet so closely bound to tradition, that he is without peer in this corner of American music. . . . [He] is among the most generous, enthusiastic, and beloved musicians in Upper East Tennessee."

JOAQUIN "JACK" LUJAN

CHAMORRO BLACKSMITH

During Spain's Golden Age in the 16th century, the reach of its culture extended around the globe. In some areas of the Pacific, centuries of colonial contact between Pacific island and Spanish languages, religions, and lifeways gave rise to new cultural identities. Over time, traditional arts introduced by Europeans were molded to reflect the needs and aesthetic sensibilities of local people. In the American island territory of Guam, Chamorro culture is by-and-large a product of the Spanish colonial experience, and many imported traditions that took root in Guam have taken on a strongly local character. One of these traditions is blacksmithing.

Joaquin Flores Lujan, nicknamed "Jack" and known as "Kin Bitud" by friends and relatives, learned his forging techniques from his father Mariano Lujan, who in turn learned them from his uncle. Jack was the only one of his brothers to learn his father's skills, mastering the graceful lines and fine finishes of the short Guamanian *machete* with inlaid buffalo horn or imported Philippine hardwood handles, the preferred angle and bevel of the *fosino*, and the practical applications of his other tools. "We were basically a farming community, and the people need tools to aid them during work," says Lujan. "There was always a great demand for basic tools such as machetes, fusinos (hoes), *kamyos* (coconut graters), and we also made metal rims for carts, knives, betelnut cutters, as well as other essential and decorative items." As late as the World War II era, the village blacksmith still played an essential role. But today, Jack is the sole surviving link to Guam's blacksmithing past. The time-consuming work of learning the tradition and the diminished economic incentive to produce hand-forged tools discouraged others from taking it up as a profession. Lujan himself took up work as a welder before W.W.II and as a U.S. immigration officer after the war.

Jack Lujan sees very clearly the value of his blacksmithing tradition to the future of his community and his culture. When he retired, he once again took up blacksmithing and set out to let others know of the beauty of the part of Guam's heritage about which he cared so deeply, demonstrating at festivals, in schools, and at other public events. At this stage in his career, he is driven by two heartfelt concerns: excellence in craftsmanship, and the future of his tradition. "If I make something, it's for life. Nobody can beat the quality of my handiwork. It's first class."

In 1985, he took on three apprentices, all members of the Guam Fire Department who were used to heat and hard work and who had developed a passion for Lujan's art after seeing him demonstrate. Others have come to him to hone their skills. Television programs, newspapers, and magazines have featured his work, and he has been invited to exhibit and demonstrate in Australia, Taiwan, and the mainland U.S. He has received the annual Governor's Art Award on numerous occasions, as well as the Governor's Lifetime Cultural Achievement Award in 1996. The Consortium of Pacific Arts and Cultures honored him by including his work in the American-Pacific crafts exhibit "Living Traditions."

Jack Lujan has done much to keep blacksmithing a living part of Guamanian heritage. In the words of his apprentice Frank Lizama, "Without Jack here guiding us, this art would have died. Hopefully, we'll continue to move on. The more we make, the more we want to do."

EVA MCADAMS

SHOSHONE REGALIA MAKER

There are no words for "art" or "artist" in Plains Indian languages. Finely crafted objects of great beauty have always been so tightly woven into the fabric of life among Plains tribal groups that a separate term was most likely unnecessary. Historically, most Plains art centered on clothing and accessories and incorporated representational and geometric designs traditionally favored by particular groups. When ceramic beads became available through trade with Europeans in the 19th century, fine decorative beadwork became a preferred medium of Plains artists and emblematic of the region. Beadworkers incorporated techniques and designs of the older traditions of porcupine quillwork and geometric painting into their expressions. Today, beaded moccasins, dance and ceremonial regalia, and other wearable items are prized by Plains tribal people and art collectors alike.

Eva McAdams was born in Fort Washakie, Wyoming on the Wind River Reservation in 1927, the great granddaughter of the renowned 19th century Shoshone leader Chief Washakie. Beadwork has long been an integral part of Shoshone life, passed on through generations within families. Ms. McAdams: "All the women in the Washakie family are noted for their beadwork. I was taught at home by my mother. It's something that was handed down, and now my daughters are doing it . . ." She has also taught her grandchildren, other relatives, friends, and others in need of expert guidance.

Through her strong grounding in Shoshone tradition and her keen creative sense, Ms. McAdams' work has long been widely respected for representing the highest standards of Plains aesthetic tradition and craftsmanship. Using a palette of fine seed or cut ceramic beads applied either to Indian smoked and tanned buckskin or to commercially available white buckskin, she crafts a wide variety of items — ceremonial vests, pants, dance dresses, belts, purses, pendants, and more. Among her most prized creations are moccasins, both lowtop and hightop, with elaborately decorated leggings. She applies the beads with either a "lazy" or an overlay stitch. Floral patterns— especially the rose, long preferred among her Eastern Shoshone people — and traditional geometric designs shape most of her work. While Plains moccasin designs and customs are often gender-specific and vary from tribe to tribe, many of Ms. McAdams' popular designs are worn by both men and women.

Through her beadwork, Eva McAdams has contributed immeasurably to her tribe's ritual life and to the preservation of tribal history and tradition. She has served as a master artist in the Shoshone/Arapaho Traditional Arts Apprenticeship Program, encouraged and managed the tribally-owned Warm Valley Arts & Crafts marketing outlet, and began a small business making beads, buckskin, and other material available to artists. Her work has been exhibited at the Southern Plains Indian Museum and Crafts Center, the Museum of the Plains Indian and the Smithsonian's National Museum of Natural History. In 1990, she was honored with a Wyoming Governor's Arts Award.

JOHN HENRY MEALING & CORNELIUS WRIGHT, JR.

AFRICAN-AMERICAN RAILROAD WORKSONG SINGERS

It is a truism that human hardship often engenders inspired creativity. It is also true that chronic communal hardship has inspired entire genres of musical activity. The American musical legacy, for example, is rich with worksongs that blended African and Anglo-American stylistic elements but were driven by the often monotonous or backbreaking experience of the African American worker. One of these traditions is that of the railroad "gandy dancers." Gandy dancers (from the Chicago-based Gandy Manufacturing Company, maker of railroad tools, and the "dancing" movements of the workers using them) were those men teamed together in groups of 8 to 14 whose responsibility it was to lay or to care for the tracks of the southern railroads. They had a rich repertoire of songs used for the many tasks required of them, songs, in the poetic words of Alan Lomax, that "sounded so wild and sweet that the mockingbirds in the nearby bushes stopped to listen, [as the] railroad moved into the Southern wilderness."

Today, the gandy dancer songs — "calls" or "chants" — are no longer used in work situations. Two railroad veterans, John Mealing and Cornelius Wright, Jr., however, have labored to keep their songs and the stories of the life that went with them alive, if only in the memories, minds, and hearts of their audiences and their former coworkers. In their everyday lives, in festivals and other public events in the Deep South, and through the public television film production "Gandy Dancers" they continue to teach younger generations and the broader public the beauty and cultural base of their music. Before machine-driven tools rendered them obsolete in the 1960s, the all-black gandy dancer crews, invariably led by a white foreman, used song as a tool to help accomplish specific tasks and to send messages to each other so as not to be understood by the foreman and others. Different songs and tempos were for different jobs — "lancing calls" to coordinate the dragging of 39-foot rails; slower speech-like "dogging" calls to direct the picking up and manipulating of the steel rails; more rhythmic songs for spiking the rails, tamping the bed of gravel beneath them, or lining the rails with long iron crowbars. The lead singer, or caller, would relay the foreman's instructions by chanting to his crew, for example, to realign a rail to a certain position. His purpose was to uplift his crew, both physically and emotionally, while seeing to the coordination of the work at hand.

It took a skilled, sensitive caller to raise the right chant to fit the task at hand and the mood of the men. John Mealing told folklorist Maggie Holtzberg of an incident from his early days of calling track in Birmingham in which a crew was having difficulty moving the track: "Those boys were tired and couldn't do no good. The foreman called me over and said, 'You go down there and talk your Latin.' I started to singing and that track started to move . . . the fellows got uplifted. That's what that song was for, to make a man feel good."

Using tonal boundaries and melodic style typical of the blues, each caller had his own signature. The effectiveness of a caller to move his men has been likened to how a preacher can move a congregation. The length and subject matter of the songs varied, depending on what was required, and might have included Biblical references or other topics far from a preacher's sermon. Cornelius Wright, Jr.: "If you really had to move that track . . . some callers would talk about the lingerie that a woman wore. Now that causes the crew to really shift that track."

John Mealing and Cornelius Wright, Jr. see the importance of keeping the memory of their tradition alive as long as possible. In the words of Mr. Wright, it shows how "songs . . . strength, [and] coordination were able to claim victory over seemingly insurmountable odds and tasks."

VERNON OWENS

ANGLO STONEWARE POTTER

"It seems strange, doesn't it — to have one's whole life, and the lives of an entire community, turned upside down by a pie plate. And an empty one at that." So commented Juliana Busbee, co-founder with her husband of Jugtown Pottery, reflecting on her encounter in 1915 with a locally-produced piece of North Carolina pottery at a County Fair. This item, for which it is said she paid 10 cents, launched a lifetime of involvement in North Carolina regional pottery. A 25-square-mile segment of the clay-rich Piedmont at the intersection of Randolph, Chatham and Moore counties has been home to over two hundred potters, producing lead-glazed earthenware and salt-glazed stoneware since the Colonial era. Active potters, many descendants of English settlers from pottery-producing regions, now can be seen as the key protagonists in a rich and epic American pottery success story.

Vernon Owens, master potter and owner of Jugtown Pottery since 1983, is a significant figure in that story. His great uncle Rufus produced the pie plate that inspired the Busbees and that indirectly led to the creation of the Jugtown Pottery. Son of potter Melvin Owens, Vernon was hired to turn pottery at Jugtown in 1959. In addition to his excellent aesthetic eye, Vernon Owens also had a far-reaching cultural vision. While his hands turned pots, his mind turned to the future prospects of the great pottery tradition in that area of North Carolina and how this tradition, at that point suffering a decline, might be revitalized.

Country Roads, a not-for-profit organization devoted to conserving southern crafts bought Jugtown Pottery in 1968. In collaboration with Nancy Sweezy, Owens began to work with new and safer glazes, identify appropriate firing temperatures for new materials, and implement refined marketing strategies, all the while creating aesthetically stunning forms of functional pottery. At the same time, during the Country Roads era, an apprenticeship program was initiated to perpetuate the endangered skills of the local pottery tradition.

In 1983 Vernon Owens purchased the Jugtown Pottery from Country Roads. Working with his wife Pam, their two young children and his brother Bobby, potters all, Vernon Owens has turned this pottery into the cultural center of one of the deepest, richest and liveliest regional artistic traditions in the United States. There are now nearly seventy potteries in the Seagrove, N.C. area, many run by pottery families from Piedmont counties, which attract tourists and pottery buyers from across the country. Local residents are collaborating with others to develop a pottery museum.

It has been pointed out that today pots are bought by choice rather than necessity. In his typical self-effacing style Vernon Owens has said: "I'm always wondering why those people buy this much pottery. It's just hard for me to believe that it's possible for me to be able to make pottery and there be a demand for it. A lot of times it's really hard for me to put the price I have to have out of it, especially wood-fired pottery. Because I think, well, there might be somebody... who'd come up here and want to buy that, and they just wouldn't have that much money. I guess that's why I keep prices to where people can buy it."

As a result of this sensitive approach to both the culture and commerce of pottery, his work can be found in museums far away, as well as on the tables of his long-time neighbors. Vernon Owens has certainly committed a lifetime to pottery making and has inspired all who come in contact with his pots through a powerful fusion of the necessary and the beautiful.

DOLLY SPENCER

INUPIAT DOLLMAKER

Dollmaking has been an important art form among Alaskan Eskimo peoples for at least 2,000 years. This ancient tradition has continued down to the present — there are at least nine regional styles of dollmaking in Alaska. The 20th century, though, brought major changes in the form, style, and function of Eskimo dolls. In contrast to past centuries, dolls are less governed by ritual purposes and seen more as literal representations that embody traditional Eskimo crafts skills, lifeways and cultural identity.

For many connoisseurs of the tradition, the work of Dolly Spencer of Homer, Alaska epitomizes the art of Eskimo dollmaking. Born in 1930 in the small town of Kotzebue, she learned a wealth of sewing skills under the demanding tutelage of her mother, who would often require her to stitch a piece over and over again until it was just right.

Her mother did not teach her how to make dolls, though. "My mother's group was never into making playthings. They were always sewing for survival, getting ahead in making new *mukluks* for each family. She never had time to mess with making us a doll." For her Inupiaq people, hunting and fishing were main sources of subsistence, and sturdy parkas, pants, mukluks, and other clothing pieced together from a variety of animal skins using wound sinew were a necessity.

Ms. Spencer did not begin making dolls until 1965. She cherishes her memory of pioneering skinsewer Lena Sours and dollmaker Ethel Washington from Kotzebue in the 1930s as important role models, though she acquired most of the necessary skills from her mother. She credits her mother for "...all the old ways in my head as I grew up" and God for "giving me patience in early age as a small girl . . . to observe my mother on how she did all her sewing and tanning."

Dolly Spencer's dolls are remarkable for the painstaking detail of clothing and facial expression that gives them a startlingly lifelike quality. They may be renderings of traditional region-specific clothing styles, role types such as a sea hunter, or even particular individuals (she once made a likeness of the governor of Alaska). She carves the faces—with as minutely detailed features as laugh lines around the eyes—from birch. For the clothing she employs a wide range of materials such as wolverine fur, caribou hide, calfskin, sealskin, halibut skin, and willow bark. She makes her own thread from sinew. The strict attention to fine stitching taught by her mother and her first-hand experience with the people and traditions her dolls represent are ever-present in her creations.

Today, Ms. Spencer's dolls are highly prized by art collectors and museums. They command prices in the thousands of dollars, reflecting both her extraordinary skill and imagination and the high cost of the raw materials her work requires. She has won numerous juried competitions. Her work has been exhibited at the Anchorage Museum of History and Arts, in the traveling "Eskimo Dolls" exhibit sponsored by the Alaska Council on the Arts, the Smithsonian Institution, and elsewhere. She has demonstrated her work widely, has taught classes in dollmaking and skin-sewing, and is passing on her knowledge and skills to her daughter, much as her own mother did.

THE NATIONAL HERITAGE FELLOWSHIP AWARDEES 1982-1995

1982

[illegible]
Cajun Fiddler
Basile, LA

[illegible]
Irish Singer
[illegible], NY

[illegible]
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones
Georgia Sea Island Singer
Brunswick, GA

[illegible] Lopez
Santo Woodcarver
Cuba[illegible], NM

[illegible] McGhee
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

[illegible] Monroe
Bluegrass Musician
Nashville, TN

[illegible] Pierce
Tinsmith/Painter
Cadiz[illegible], OH

Adam Popovich
Tamburitza Musician
Aliquippa, PA

[illegible] Rothman
Viola da Gamba/Violin
[illegible]ville, OK

[illegible] Sears
[illegible] Singer
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry*
Blues Musician
Hollis[illegible]wood, NY

1983

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda*
Bomba Musician/Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian
Musician/Storyteller/Instrument Maker
Vilas, NC

John Lee Hooker
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martinez*
Texas-Mexican Accordionist/Composer
San Benito, TX

Lanier Meaders
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sneedville, TN

Ada Thomas
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams*
Shape Note Singer
Ozark, AL

1984

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer Maker/Player
Scottsbluff, NE

Janie Hunter
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Black Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player/Singer
Coeburn, VA

Margaret Tafoya
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
Eskimo Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Mealii Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negron-Rivera
Puerto Rican Instrument Maker
Morovis PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna
Cambodian Court Dancer/Choreographer
Silver Spring, MD

Valerio Longoria
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya*
Comanche Indian Flutist
Apache, OK

Luis Ortega*
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman*
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American *Corona* Maker
Nyssa, OR

Thomas Edison "Brownie" Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

John Dee Holeman
African-American Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew*
African-American Blues Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith*
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitar Player/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

The Fairfield Four
African-American *a capella* Gospel Singers
Nashville, TN

Jose Gutiérrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina Maker
New Ulm, MN

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Vanessa Paukeigope Morgan
Kiowa Regalia Maker
Anadarko, OK

Mabel E. Murphy
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tapdancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong
African-American String Band Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaela DeFranco
Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg
Ojibwe Storyteller/Craftsman/Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado
Woodcarver
Utuado, PR

Robert Spicer
Flatfoot Dancer
Dickson, TN

Douglas Wallin
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American guitarist
Morgantown, NC

George Blake
Native American craftsman (Hupa-Yurok)
Hoopa, CA

Jack Coen
Irish-American flautist
Bronx, NY

Rose Frank
Native American cornhusk weaver
(Nez Perce)
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley "B.B. " King
African-American bluesman
Itta Bena, MI and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irvan Pérez
Isleno (Canary Island) singer
Poydras, LA

Morgan Sexton*
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine
Appalachian fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon
Athabascan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan muk'yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner
African-American fife player
Senatobia, MS

T. Viswanathan
South Indian flute master
Middletown, CT

1993

Santiago Almeida
Texas-Mexican conjunto musician
Sunnyside, Washington

Kenny Baker
Bluegrass fiddler
Cottontown, Tennessee

Inez Catalon
French Creole singer
Kaplan, Louisiana

Nicholas* & Elena Charles
Yupik woodcarver/maskmaker
and skinsewer
Bethel, Alaska

[illegible]
[illegible]
Lambertville, New Jersey

Nalani Kanaka'ole & Pualani Kanaka'ole Kanahele
Hula Masters
Hilo, Hawaii

Everett Kapayou
Native American singer
(Meskwakie tribe)
Tama, Iowa

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, Georgia

Elmer Miller
Bit and spur maker/silversmith
Nampa, Idaho

Jack Owens
Blues singer/guitarist
Bentonia, Mississippi

Mone & Vanxay Saenphimmachak
Textile weaver/needleworker and loommaker
St. Louis, Missouri

[illegible]
Chinese-American *pipa* (lute) player
Bayside, New York

1994

[illegible]
Irish-American fiddler
Chicago, IL

[illegible]
African American gospel singers
Atlanta, GA

[illegible]
Native American bead embroiderer
(Potawatomi/Ojibwa)
Petoskey, MI

[illegible]
Anglo fiddler (Western Swing)
Grapevine Springs, TX

Frances Varos Graves
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller / conservator (Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician / songwriter
Erath, LA

Simon Shaheen
Arab American *oud* player
Brooklyn, NY

Lily Vorperian
Armenian (Marash-style) embroidery
Glendale, CA

Elder Roma Wilson
African American harmonica player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American *jing-erhu* player
Flushing, NY

Mary Holiday Black
Navajo basketmaker
Mexican Hat, UT

Lyman Enloe
Anglo-American old time fiddler
Lee's Summit, MO

Donny Golden
Irish-American step dancer
Brooklyn, NY

Wayne Henderson
Appalachian luthier
Mouth of Wilson, VA

Bea Ellis Hensley
Appalachian blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaskan
woodcarver/metalsmith/dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American *kulintang* musician
San Francisco, CA

Robert Jr. Lockwood
African American Delta blues guitarist
Cleveland, OH

Israel "Cachao" López
Afro-Cuban bassist, composer, bandleader
Miami, FL

Nellie Star Boy Menard
Lakota Sioux quiltmaker
Rosebud, SD

Buck Ramsey
Anglo-American cowboy poet and singer
Amarillo, TX

* (deceased)

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